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Structure of Visual Storytelling and Graphic Design

A thesis submitted to the Faculty of the College of Imaging Arts and Sciences
in candidacy for the degree of Master of Fine Arts

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Introduction

Visual storytelling has been used as a form of communication throughout history. Like earlier art forms in all cultures, most of the contents had religious themes. As the culture became more developed, the themes began to evolve and were not limited to religious beliefs and teachings. Visual storytelling was also used by the artists to express their ideas and to reflect the reality surrounding them.

The potential of visual storytelling as effective communication is reflected in a quote by Rudolph Topffer:

"...the picture story, which critics disregard and scholars scarcely notice, has had great influence at all times, perhaps even more than literature." (McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: Harper Perennial, c1994 p.201)

As graphic designers, we always try to find the best solution to communicate our goals as effectively and clearly as possible to intended audiences. Storytelling, as one of the oldest forms of communication, can be explored to act as a possible influence on design problem solving.

This thesis will focus on how a more complex and meaningful way of communicating can be developed through a thoughtful use of visual storytelling concepts integrated into graphic design problem solving. It examines how aspects such as sequencing and symbolism can become effective tools in creating meaningful visual communication solutions.

The analysis and interpretation of content in visual storytelling will be represented in a poster series that addresses a serious social issue. This application will consist of imagery, graphic elements, typography and other graphic elements that represent the connection and transition between visual storytelling and graphic design in an accessible way.

Definition

Story:

The New Merriam-Webster Dictionary:

- Narrative, account, report, statement, information, experiences, communication, events

Will Eisner, *Graphic Storytelling and Visual Narrative:*

- Reporting an event, except that the teller controls the event
- A vehicle for conveying information in an easily absorbed manner

The American Heritage Dictionary of the English Language, Fourth Edition:

- An account or recital of an event or a series of events, either true or fictitious
- A usually fictional prose or verse narrative intended to interest or amuse the hearer or reader; a tale
- The plot of a narrative or dramatic work

Storytelling:

- The process of telling a story

Visual:

The New Merriam-Webster Dictionary:

- Sight, images, graphics, texts, eyes, light, perception
- Something that appeals to the sight and is used for illustration, demonstration or promotion
- Relating to, or used in sight
- Perceived by vision

Visual Storytelling

Narration of a sequence of events essentially using a visual medium composed of images. While words and sounds could also be incorporated to heighten the audience experience, the major dependence for description and narration is on images, crafted with the intention of imitating or exaggerating reality.

Purposes of Storytelling

Anne Pellowski has written an analysis of the history of storytelling in her book *The World of Storytelling (1991)*. She explained that at first stories developed from an informal way of socializing and later included religious, historical and educational functions. Based on the evidence she collected, she explained that storytelling:

- grew out of the playful, self-entertainment needs of humans.
- satisfied the need to explain the surrounding physical world.
- came about because of an intrinsic religious need in humans to honor or propitiate the supernatural force(s) believed to be present in the world.
- evolved from the human need to communicate experience to other humans.
- fulfilled an aesthetic need for beauty, regularity, and form through expressive language and music.
- stemmed from the desire to record the actions or qualities of one's ancestors, in the hope that this would give them a kind of immortality.

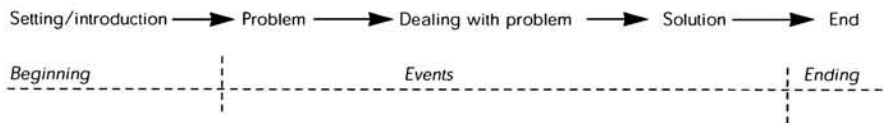
The Structures of a Story

This thesis will also study the different approaches of story structure building according to the type of story and that story's author.

Will Eisner

Will Eisner analyzed the structure of a story in his book, *Graphic Storytelling and Visual Narrative* (1996), in terms of having a beginning, an ending and events laid upon a framework that holds the story together. This basic structure is the same whether the medium is text, film or comics, but the medium may influence the style and manner of its telling. The main purpose of a structure is to perform as a guide for the writer in maintaining control of the story.

The content of the story is usually guided by a setting or introduction, the problem that occurs, dealing with the problem, finding and performing a solution and an ending which concludes the story. This content can come in many variations, because it is subject to different patterns between the story's beginning and ending.



Kendall F. Haven

In his book, *Super Simple Storytelling*, Kendall F. Haven mentioned that there are four elements that create purpose and structure of a story and allow the audience to understand it. The four elements are:

- Characters, which are the central elements of any story
- Conflicts, the events that block those characters from their goals
- Struggles, the events that drive every story
- Goals, what the characters are trying to achieve

He argues that these core elements all relate to the main story characters and not to the plot and a successful story flows from the characters and their goals, conflicts and struggles. All other elements of a story are dependent upon the characters. Plot derives from character and struggle. Setting is defined by the needs of the characters. The beginning, the middle, and the end are written to serve the needs of the characters.

The Structures of a Story

Vladimir Propp

Propp, a Russian literary theorist who applied Russian formalist principles to the study of narrative structure, concludes that fairy tales could be studied and compared by examining their basic plot components. He later developed an analysis that reduced fairy tales to a series of actions.

He analyzed all the Russian fairy tales that were available to him and broke their structures down into analyzable elements. By breaking down a large number of Russian folk tales into their smallest narrative units, Propp was able to arrive at a typology of narrative structures. After analyzing the types of characters and action they perform, Propp was able to arrive at the conclusion that there were thirty-one generic narrative units in the Russian folk tale. Though not all are present in every tale, each tale is made up of a combination of at least some of them and they appear in an analyzable sequence.
(see Appendix A)

A. L. Bader

In the article *The Structure of the Modern Short Story*, A. L. Bader discusses how modern short stories are sometimes considered plotless, static and fragmentary and seem to be without a proper structure. A. L. Brader compares and analyzes a number of stories, old and new, to demonstrate that a modern short story does have a structure. He argues that the structure is essentially the same as that of the older story and that what is frequently taken to be lack of structure is the result of various changes in the technique.

He later stated that:

"...structure of traditional plot stories is essentially dramatic where near the beginning of the story the reader is given a line of progression to follow. From this point on the reader follows the action to a crisis and a final resolution. Each scene, incident and detail of the action bears a direct relation to the conflict and its resolution and also carries a share of significance at the particular point in the progression. The reader's sense of unity is derived from the writer's focusing upon conflict and the eventual resolution of the conflict." (May, Charles E. *Short Story Theories*. Athens: Ohio University Press, c1976, p.108)

The Structures of a Story

Michael B. Druxman

In the book *How to Write a Story—Any Story: The Art of Storytelling: A Directed Approach to Writing Great Fiction*, Michael Druxman defines a story structure as a three-act structure. He argues that the three-act structure gives a story dramatic form, lucidity and balance.

There are six basic components to the three-act structure:

1 The set-up

The purpose of the set-up is to give information. It acquaints the reader or viewer with the mood, setting and main characters of a narrative, and also gives an idea as to what the direction of the story might be.

2 The catalyst

The catalyst is the point that ignites the story. It is the first event that changes the status of the story.

3 The first turning point

This is the event where the plot intensifies and complication arises. This part of the story gives the dramatic action fresh momentum and sends the story in a new direction.

4 The climax

This part is the culmination of the story. It is a point where events have developed to such a degree and drawing toward the resolution of the issues that occurred in the story. The action or pace tends to accelerate and prompt the characters to act.

5 The final confrontation

The final confrontation is the event that is caused by the climax or the effect of the climax.

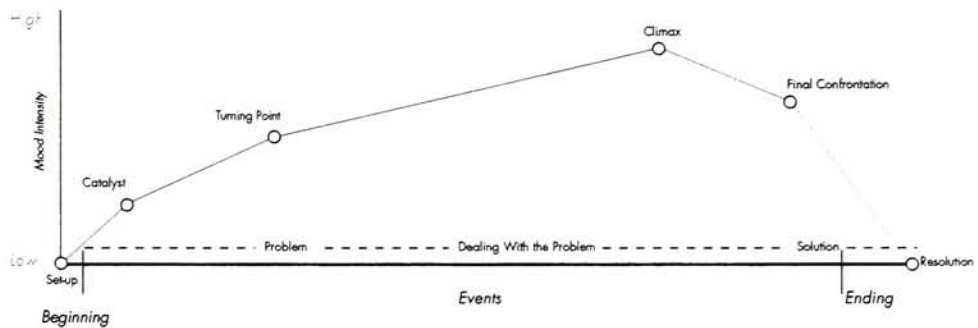
6 Resolution

The final resolution is the final outcome of the story.

Story Structure Diagrams

The research for this project involved the study of different types of visual storytelling and the analysis of structures that have been employed to build a story. In order to gain a better understanding of how different stories are built and how an audience can be visually guided through a specific narrative, the designer developed a narrative structure diagram.

The components that were implemented in the diagram are based on the previous research findings on the various analyses on story structure. These components are later combined and used as measurements in analyzing the structures of particular visual stories and understanding the relationship between structure and a reader's emotional response. By analyzing stories and making comparisons between comic strips, comic books and short films, various approaches toward structure were revealed.



An example of the story structure diagram

The diagram consists of a horizontal axis that marks the beginning, event and ending of the story. It also marks detailed events such as where the problem occurs and the dealing with the problem, occurs in the story. After comparing the different stories, the order of these detailed events tends to vary. The variation occurs because of the different intention of each writer in guiding the reader through the story.

The vertical axis is a measurement of the reader's relative high or low mood or emotional intensity. The measurement is guided by how the story dramatize the events of the climax and confrontation that occurs (see Appendix B).

Frames Investigation Matrix

One of the important aspects of visual storytelling that has been investigated in this study is the use of the compositional frame. Frames perform the function of communicating the events of a story through sequenced segments and the arrangement or clustering of these segments in order to effectively reveal the narrative.

Will Eisner stated in his book, *Comics and Sequential Art* (1985):

"As in the use of panels to express the passage of time, the framing of a series of images moving through space undertakes the containment of thoughts, ideas, actions and location or site. The panel thereby attempts to deal with the broadest elements of dialogue: cognitive and perceptive as well as visual literacy."

Frames can perform as a medium of control. They secure the viewer's attention and dictate the sequence in which the viewer will follow the narrative. In storytelling mediums such as comic books or picture books, one of the most important obstacles to surmount is the tendency of the viewer's eye to wander. There's no way an artist can prevent the reading of the last panel before the first in a printed format. In films, the viewer is prevented from seeing the next frame before the creator permits it because the frames are shown one at a time.

In order to investigate the role of the frame, an organizational matrix was developed that analyzes the functions of both single frames and multiple frames and how or what they contribute to the storytelling. The functions that are investigated are:

Perceptual Closure

The phenomena of observing the parts but perceiving the whole

Time Passage

Frames as a general indicator that time or space is being divided

Implied Motion

How a sense of movement or motion can be implied in frame(s)

Emotional Expression

How the shape or placement of frames can heighten the emotional experience of the viewer

Orientation of Parts

Frames as visual guidance

The purpose of the matrix is to help the designer to identify what important elements or factors are in operation. These elements later become a source for ideas and considerations during the ideation process.

(see Appendix C)

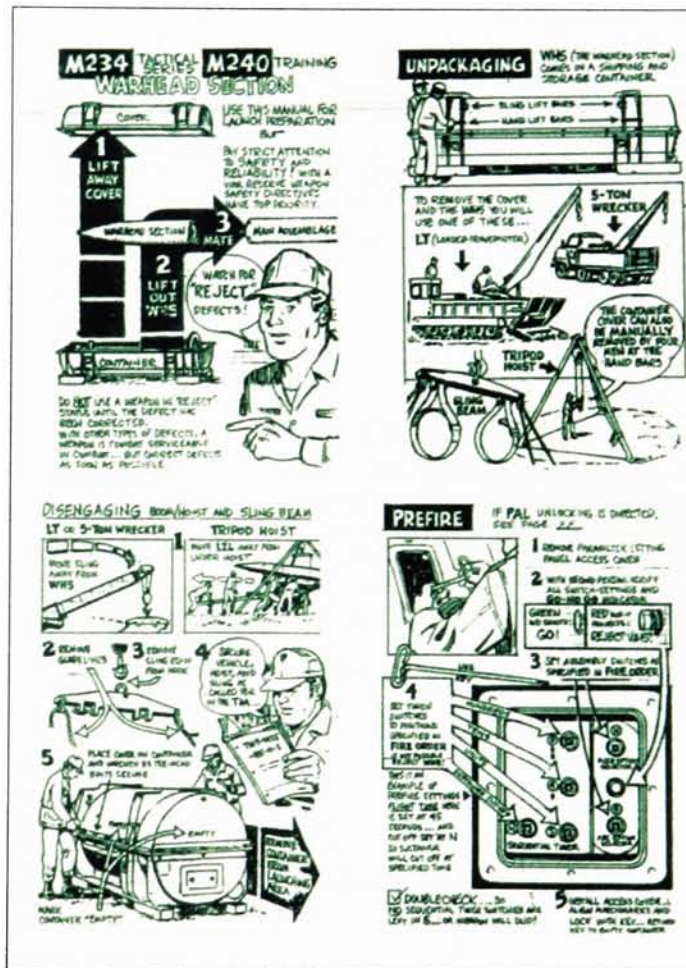
Precedents

Instruction Comics: Technical and Attitudinal

According to Will Eisner in *Comics and Sequential Art*, sequential art can be divided into two broad applications, entertainment and instruction. The examples shown here are sequential art that are used as manuals for instructional and educational purposes. Will Eisner refers to these manuals as instruction comics and divides them into two categories, technical and attitudinal.

Technical Instruction Comics

A technical instruction comic gives instruction in procedure, process and task performance associated with things such as the assembling process of devices or their repair. The performance of these tasks are sequential in nature and the success of this work as a teaching tool lies in how the reader can understand and relate to the experience demonstrated.



An example of a purely technical instruction comic from an operator's manual used by the military

Precedents

Attitudinal Instruction Comics

Will Eisner stated that the function of this medium is conditioning an attitude toward a task. He argues that the relationship or the identification evoked by dramatization in a sequence of pictures is in itself instructional. From this point the reader can supply the intermediate or connecting action from their experience.

The example shown below is from a *Job Scene* booklet that is intended for students in grades 4 to 12 and is designed for career exploration. The booklet provides students with a sense of personal responsibility for their careers. It introduces a wide variety of job opportunities and stimulates the students' interest.



Examples of *Job Scene* booklets that are intended to introduce various career opportunities to students

Precedents

Advertising Comics

A sequential visual narrative has also been used as a medium for promoting certain products. The use of a visual narrative may communicate what that product can do and in some cases even exaggerates the product's function.



An example of an advertisement that promotes a book for body building. The visual narrative was created to dramatize a situation of why this product could be useful.



An example of an advertisement that was placed in comic books to promote a toy gun. The visual narrative is used to exaggerate the product.

Precedents

The Photographic Sequences of Duane Michals

Born in Pennsylvania in 1932, Duane Michals settled in New York in the late 1950s, making himself known in the commercial and fashion worlds as a professional photographer. His first exhibition was held at the Underground Gallery in 1963. His work has been presented at the Museum of Modern Art, New York and museums and galleries across the United States and Europe.

Many considered Duane Michals as a poet, philosopher and photographer. In some of his works, poems and short stories are paired with his images and photos are grouped into a storytelling sequence. In 1966 he produced the first of his photographic sequences, a five-part image called *The Woman is Frightened by the Door*, which he refers to as "photo stories."

According to Michals, to illustrate grief by taking a picture of a woman crying does not aid the observer in understanding what it is truly like to experience deep sadness. Instead, the photographer must help the viewer feel what the woman feels by tracing the woman's pain with photographs, text, icons, or anything else that brings the audience closer to the actual experience. (Cotter, James A., *Duane Michals*, <http://www.photoinsider.com/pages/michals/michals.html>).

Marco Livingstone in his book *The Essential Duane Michals* (1997) stated that even in those works of Michals which are most explicit in their narrative, the viewer is presented not with a self-contained story with a single moral or explanation but with a succession of events each of which is subject to interpretation according to the viewer's experience or point of view.

The next page shows one of Duane Michals's "photo stories" titled *The Moments Before the Tragedy*.

Precedents



The Moments Before the Tragedy, by Duane Michals

Outside Content Selection

Stereotyping

One of the goals for this thesis was to investigate the nature of visual storytelling and analyze how its elements can be implemented within the graphic design problem solving process. Outside content was selected for the final graphic design application. The selected outside content is the issue of stereotyping.

We probably know that negative stereotyping could be harmful, but frequently don't realize what far reaching effects it can have. Stereotyped characteristics are constantly reinforced by the majority of people in the country, and are also emphasized through advertising, television, and other forms of the media. For instance we regularly see that males are portrayed as unemotional, aggressive, competitive, rugged, strong and independent. Females are shown to be emotional, beautiful, submissive, weak, noncompetitive, and dependent. Other examples reflect the notion that Muslims are terrorists or Italians are mobsters. In stereotyping, all individuals are characterized according to general group characteristics rather than the particular qualities the individual brings to society.

Judith Andre stated in her paper, *Stereotypes: Conceptual and Normative Consideration*, that:

"...a stereotype is particularly resistant to change; it keeps us from seeing the truth, should the truth be at odds with our beliefs. The habit of seeking the truth is therefore also a good thing; it's useful, and – I will not try to defend this here – morally preferable. Ceteris paribus, then, a stereotype is a bad thing because it is unfriendly to the truth."

Stereotyping is also frequently used in visual storytelling to depict a certain character's appearance. Characters are visualized from commonly accepted physical characteristics associated with their occupation or personality. Will Eisner explained that comic book art deals with recognizable reproductions of human conduct. Its drawings are mirror reflections and depend on the reader's stored memory of experience to visualize an idea or process quickly. This makes necessary the simplification of images into repeatable symbols.

This connection between stereotyping and visual storytelling was an important consideration in the selection of this issue as content for the graphic design application within this thesis study.

**Communication
Objectives**

The main communication goal for the design application was to develop a public awareness campaign that addresses the issue of stereotyping and the importance of confronting this as a problem in society. For the campaign, characteristics, elements and philosophical thinking from visual storytelling were used in order to reinforce the harmful effect of stereotyping on societal well being. It is hoped that the use of visual storytelling heightens the audience's experience in accepting the information and simplifies the message itself by using images in purposeful narrative sequences. The major messages of the campaign are:

- to not judge a person by his or her ethnic background or gender
- to realize that stereotyping prevents us from seeing clearly
- to not be afraid of seeing the truth
- to recognize the quality of an individual

Target Audiences

The target audience for this campaign is the general public. It is intended for office workers, college students, high school and elementary school students. It was necessary to target this issue at the general public since the issue of stereotyping could occur in every level of society. It is also important that the younger audience is targeted for the purpose of educating them at an early age.

Selection of Media

A poster series was selected for the final application. It was selected because it was considered appropriate for the area of public dissemination. One of the site for the dissemination was a bus shelter. Other than it is a common place for displaying advertisements and other type of information, it is conditioned for people to be able to digest the information of the poster more effectively.

Research Findings

Story Structure Diagram

The approach taken in addressing the issue of stereotyping for the campaign was to build a short story that represents each of the different types of stereotyping issues. The story structure diagram that was developed during the research and analysis stage was used as a guide line to develop these short stories.

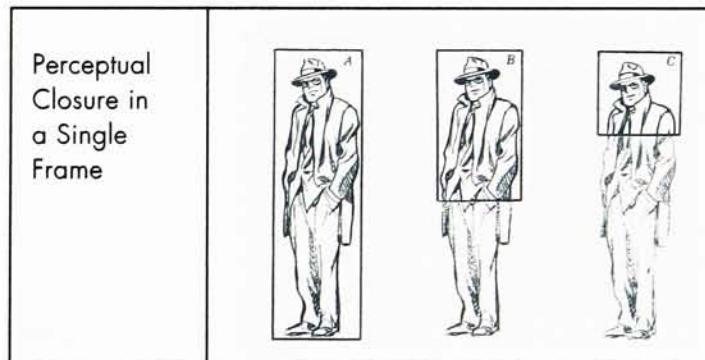
By using the diagram, the designer was able to experiment with how the events could be implemented and how they would affect the outcome of the story. Also, by using the diagram, the designer would be able to analyze the viewer's emotional response to the events that occur in the story. The importance of analyzing the viewer's response helps the designer in visualizing the story so it can heighten the viewing experience and improving the effectiveness of the message that is being delivered.

Frames Investigation Matrix

Results of the frames investigation were used as a guideline in visualizing the story. The functions were combined to develop the flow of the story. They were also used to create visual effects that could emphasize the message and enhance the viewing experience for the viewer. Functions from the matrix that were most utilized were frames as perceptual closure, as an indicator of time, as an expression of motion, as an emotional expression and as an orientation of parts.

Frames as closure





In the case of a single frame, the frame itself would perform as a tool to contain the image within and produce a viewing experience. This function of the frame would later help the designer in the process of cropping the images that were to be used. The cropping of images was an important factor since it helped to reveal certain parts of an image that need viewing attention.



Research Findings

Purposes of multiple frames as perceptual closure also were applied. These purposes were an important aspect in creating the flow of the story from one frame to another. They helped the designer in visualizing the progression of the scenes through movement, the progression of time and the change of setting. Some of the purposes that were experimented with are:



- The purpose of creating a moment to moment transition
- The purpose of creating action to action transition, which features a single subject in distinct action to action progression
- The purpose of creating a subject to subject transition of panels while staying within a scene or idea
- The purpose of creating a scene-to-scene transition

	Moment to Moment	Action to Action	Moment to Moment	Scene to Scene
Perceptual Closure in a Single Frame				

Examples of multiple frames as perceptual closure

Frames as a general indicator of time

Frames can introduce the dimension of time through the use of a number of panels, amount of closure between panels and the shape of panels.

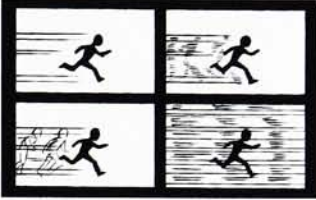

	Single Frame	Multiple Frames
Time Passage		

Examples of frames as an indicator of time

Research Findings

Frames as an expression of motion



This approach toward the frame was used to create a certain effect of motion in the sequence. By using panel to panel closure (see Frames Investigation Matrix for example), the designer was able to experiment with the different possibilities for motion effects that will add to the viewing experience of the story. Another effort to gain the sense of motion was the use of "motion lines" that are applied to the content or images within the frames.

	Single Frame	Multiple Frames
Applied Motion		

Examples of frames as an expression of motion

Frames as an emotional expression



Frames can generate the viewer's reaction to the content or action of a story and create emotional involvement. The designer was able to experiment with different shapes of frames that would affect the specific meaning of each frame's content. The next process was to combine these different shapes of frames with different meanings in order to support the sequence of the story.

	Single Frame	Multiple Frames
Emotional Expression		

Examples of frames as an emotional expression

Frames as an orientation of parts

This approach focused on the overall placement of the frames in order to gain control of the viewer's attention and dictate the sequence. By using this approach, the designer was able to determine the placement of each event of the story, such as the beginning, the climax and the ending, to reinforce appropriate order and make the content of the story understandable to the viewer.

	Single Frame	Multiple Frames
Orientation of Parts		

Examples of frames as an orientation of parts

Selection of Stereotyping Issue

The first approach for the ideation process was to select the type of stereotyping issue that will be implemented in the poster series. Three types of stereotyping issues were selected:

Racial Stereotyping

This issue was selected because it has caused harmful effects such as the shooting of an African immigrant by New York City police. The person was shot dead by the police who mistook his wallet for a handgun. This issue was brought up in a public debate between then Vice President Gore and nomination challenger Bill Bradley which was held in the year 2000. Senator Bradley stated that:

"I...think it reflects...racial profiling that seeps into the mind of someone so that he sees a wallet in the hand of a white man as a wallet, but a wallet in the hand of a black man as a gun."(Buckley, William F., *What About Negative Stereotypes?* National Review v. 53 no5 (March 19 2001) p. 62)

Religious Stereotyping

There have been many negative perceptions of Muslims since the the tragedy of September 11th. People have been labeling Muslims as a violent group of people and are considered a threat. This issue was selected to counter those perceptions and also to support the Muslim community in their effort to introduce Islam to the general public.

Gender Stereotyping

The aspect of this issue that was focused on is the stereotyping of the male and their role since sometimes this issue is over looked by society. In the article *The Male Stereotype* (Cyrus, Virginia. *Experiencing Race, Class and Gender in the United States*.1993), Doug Cooper Thompson explained that many would not understand why men should feel discriminated against since they have the best jobs and hold many important positions in society. The problem is that men pay high costs for the ways they have been stereotyped and for the roles that they have to play. Some of the major features of the male stereotype that were mentioned are acting tough, earning "big bucks," getting the "right" kind of job and winning.

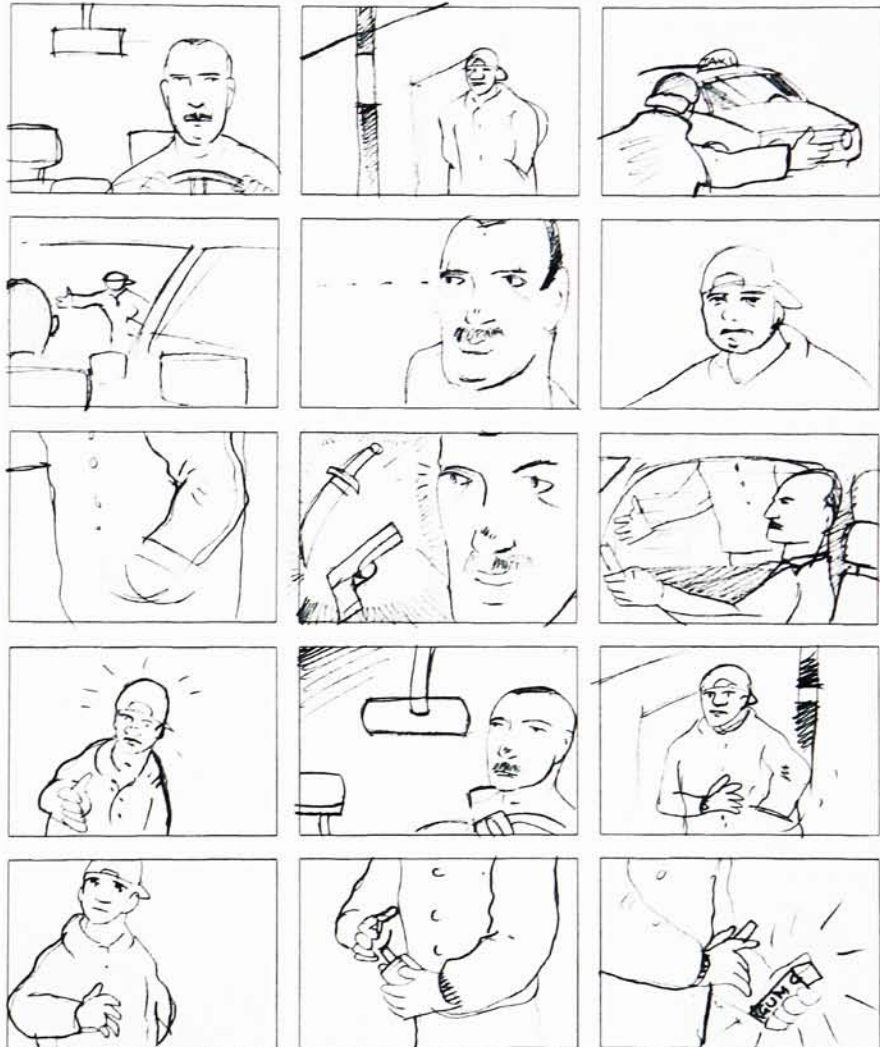
The Storyboards

This thesis study focuses on the use of visual storytelling as a form of communication. Therefore, the final application will primarily rely on the use of imagery to communicate the content of the story. The success of the delivery of information will be determined by how the designer visualized each scene and the order in which they are viewed.

To help the designer visualize the story for the final application, the outline of the story was planned through the use of a storyboard. By using a storyboard, the designer was able to roughly compose the order of the sequences by depicting the main events that took place in the story. The storyboard also helped the designer in determining how the content of the frames would be visualized in the final application.

**Storyboard for
Poster A**

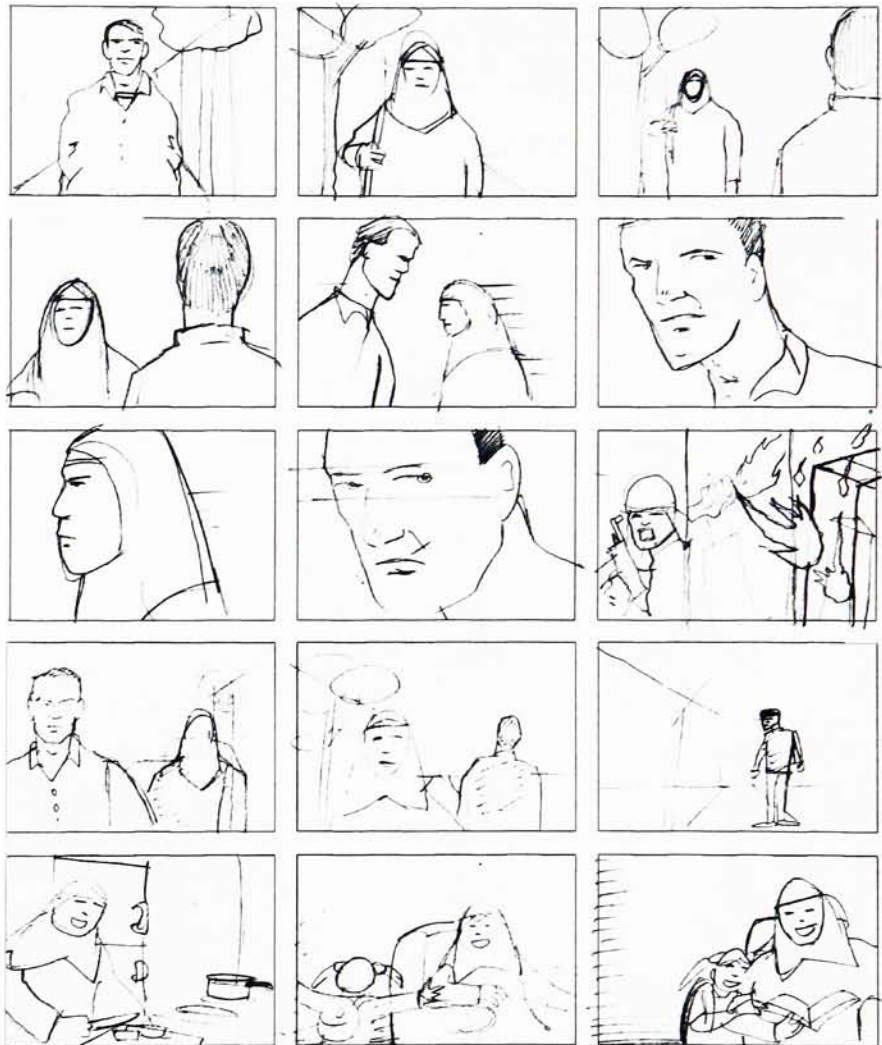
Title **The Taxi Driver**
Setting urban downtown
Characters taxi driver, passenger
Outline The taxi driver sees a man who's calling for his taxi. After looking closely at the man, the taxi driver becomes reluctant because of the man's ethnic background. The driver also focuses on the man's hand, which was inside his pocket, and starts to think of negative thoughts and decides not to stop.
Ending The ending focuses on the man standing confused while taking a box of gum out of his pocket.



Storyboard for Poster A: *The Taxi Driver*.

**Storyboard for
Poster B**

Title **The Muslim Woman**
Setting suburban housing area
Characters Muslim woman & the suspicious man
Outline A man walking down the street encounters a woman walking in the opposite direction. As they approach each other, the man focuses on the scarf covering the woman's head and notices her as a Muslim. As they pass each other the man stares at her and thinks negatively about her. Images about how the news media covers events involving Muslims appear in his mind.
Ending The scene shifts to the woman performing everyday activities and interacting with her children.



Storyboard for Poster B: *The Muslim Woman*.

Storyboard for Poster C

Title The Typical Male

Setting campus library

Characters female student and two male students

Outline A female student is studying at the library, while two male students sitting behind her are having a conversation. The conversation between the two male students becomes louder and starts to annoy the female student. She then decides to move and find another table to study. While she passes by the two male students, she starts to stereotype the two male students by having thoughts of them sitting at home, getting drunk and watching football on television.

Ending The female student is on her way out of the library when she notices the two male students posting a flyer on the message board. She assumes that the flyer would probably be about a party and decides to ignore the flyer. The scene shifts to a close up of the flyer and reveals the true message which is a campaign on women's rights.



Storyboard for Poster C: The Typical Male.

Headline Selection

The main message for the headline of each poster in the series was to address the negative effects of stereotyping and the importance of being able to clearly understand a person's background. In determining possibilities for the headline, the designer first listed important keywords that have connection to the issue of stereotyping. The keywords were:

negative	categorizing	judging
generalization	avoidance	profiling
race	religion	gender
ethnic	sexual orientation	typical
characteristic	reality	dominant
distinctions	exceptions	subjective
discrimination	bias	racism
hate	humor	entertainment
prejudice	misinformation	offensive
scapegoating	assumptions	harmful
conflicts	ridiculing	personality
truth	portrayal	predictable
interaction	perception	community

These keywords were used to compose additional alternatives for the headlines. Some of these earlier alternatives were:

- Should the truth be at odds with our beliefs?
- We need not be afraid of seeing the truth
- Stop being unfriendly to the truth
- Make a habit of seeking the truth
- Stop keeping yourself from coping with reality
- There's nothing wrong with seeing the truth, just make sure it's the whole truth
- Stereotyping prevents us from seeing clearly

These earlier versions were later simplified to create a more direct approach in addressing the message and the new results were tested in the layout of the poster series. The selected headlines were:

- Avoid Stereotyping, Seek the Truth
- Avoid Stereotyping, See Clearly
- Avoid Stereotyping, Aim for Clear Vision
- Avoid Stereotyping, Aim for Clarity
- Avoid Stereotyping, Aim for the Truth

The poster series was conceived as a facet of the overall approach to integrate all elements of visual storytelling such as the structures of a story and the functions of frames into a graphic design solution. In each poster design, the connection between visual storytelling and the selected outside content was emphasized.

Systems design thinking was also integrated to create order between each poster. It reinforced all the elements in a structured, cohesive manner and created stronger impact and recognition for the viewer. For this application, some of the considerations for the systems design related to typography systems, imagery, color, language and concepts.

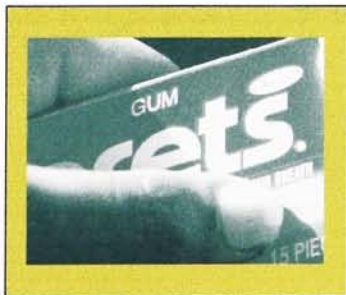
Image Selection and Arrangement

The first step in creating the poster was the process of selecting the appropriate images. There were many considerations in selecting the appropriate images, such as the photograph quality and how these images can support each other in the narrative sequence. The next step was determining a proper order for the imagery. Using the storyboard as a guideline, images that represent the main events that occur in the story were placed first in the layout. Additional images were later added to support the narrative sequence.

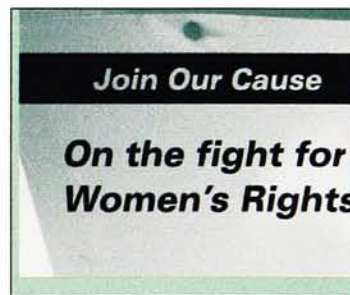
Frame Exploration

The next process in the design of the posters is applying frames to the arrangement of images. After experimenting with different shapes for the frames, the rectangular shape was selected for most of the images. In addition to being a standard shape, the rectangular frame provided a better viewing of the contained images. Frame size was also explored. Other than to provide variations, the size of a frame can indicate the importance of the image within. For instance, a larger size of frame would be applied to an image that represents an important event in the story and images that need increased viewing attention.

The cropping of images was also involved in this stage. By resizing or shifting the contained images, the designer were able to reveal the necessary parts of the images that need to be viewed. This was an important process since the designer would be able to emphasize certain parts of an image that would add more meaning to the story itself. The cropping of images would also help in the process of creating visual effects such as a sense of motion.



Cropping of the gum image in Poster A. By cropping the image, the viewer can focus on what the passenger is holding.



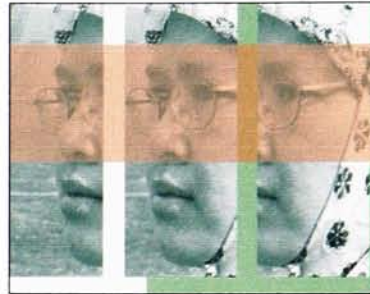
Cropping of the flyer image in Poster C. The cropping is used to focus attention on the headline of the flyer.

Application of Visual Effects

Visual effects were applied to enhance the viewing experience of the audience and also to reinforce the flow of the story. Some of these effects were created by using additional tools such as blur effect filters from Adobe Photoshop to create a sense of motion. The motion effect was also achieved by repeating the same frame a number of times and shifting the image within the frame.

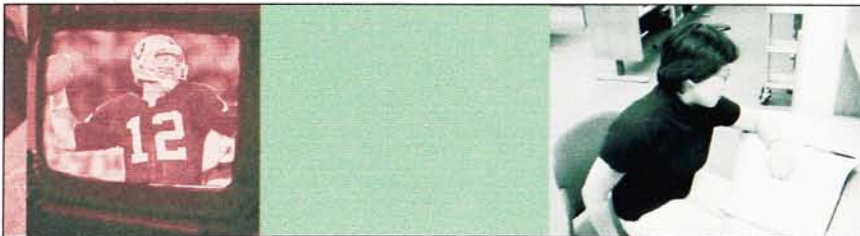


Motion effect in Poster A.
Using blur effect to reinforce the movement and speed of the car.



Motion effect in Poster B.
Using frames to gain a sense of movement.

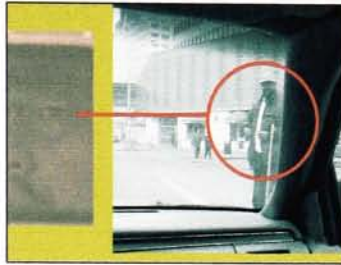
The suggestion of a shift in time and place was gained by using the space between the frames. By adding more space between the frames, the lapse of time and a shift of scenery is achieved.



Time effect in Posters B (top) and C.
Using a wider space between the frames
to achieve a shift of setting and time.

Additional Graphic Elements

Additional graphic elements, such as bars, rules and other shapes, were also put to use within the storyboard. The use of additional elements reinforced certain actions that occur in the story. These also helped to attract the viewer's eye to focus on certain parts of the images.



Graphic elements in Poster A.
Using the line and circle to indicate what the driver is focusing on.



Graphic elements in Poster C.
Using the triangle shape to indicate the female student's attention toward the male student.

Use of Color

In addition to using color to create a background, color was also used as an indicator of the actions or events that took place in the story. In the poster series, the color red was used to indicate the stereotyping events or actions. The use of red as an indicator of stereotyping was applied consistently within each poster in order to reinforce the system. The use of red was also applied to the "Avoid Stereotyping" headline to emphasize the message and also to form a connection between the headline and the stereotyping action or events in the story.

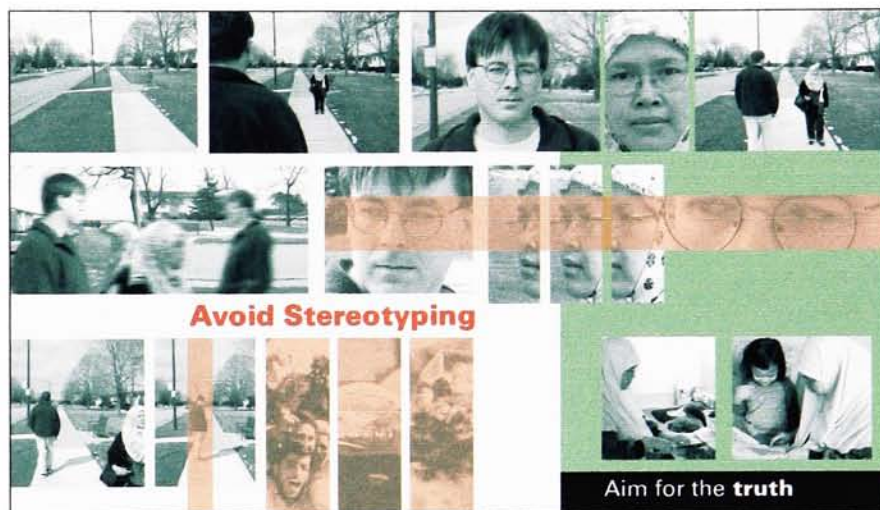


The use of color in Poster A.
The red color is applied to frames or sections of the frames to indicate the stereotyping actions or events.

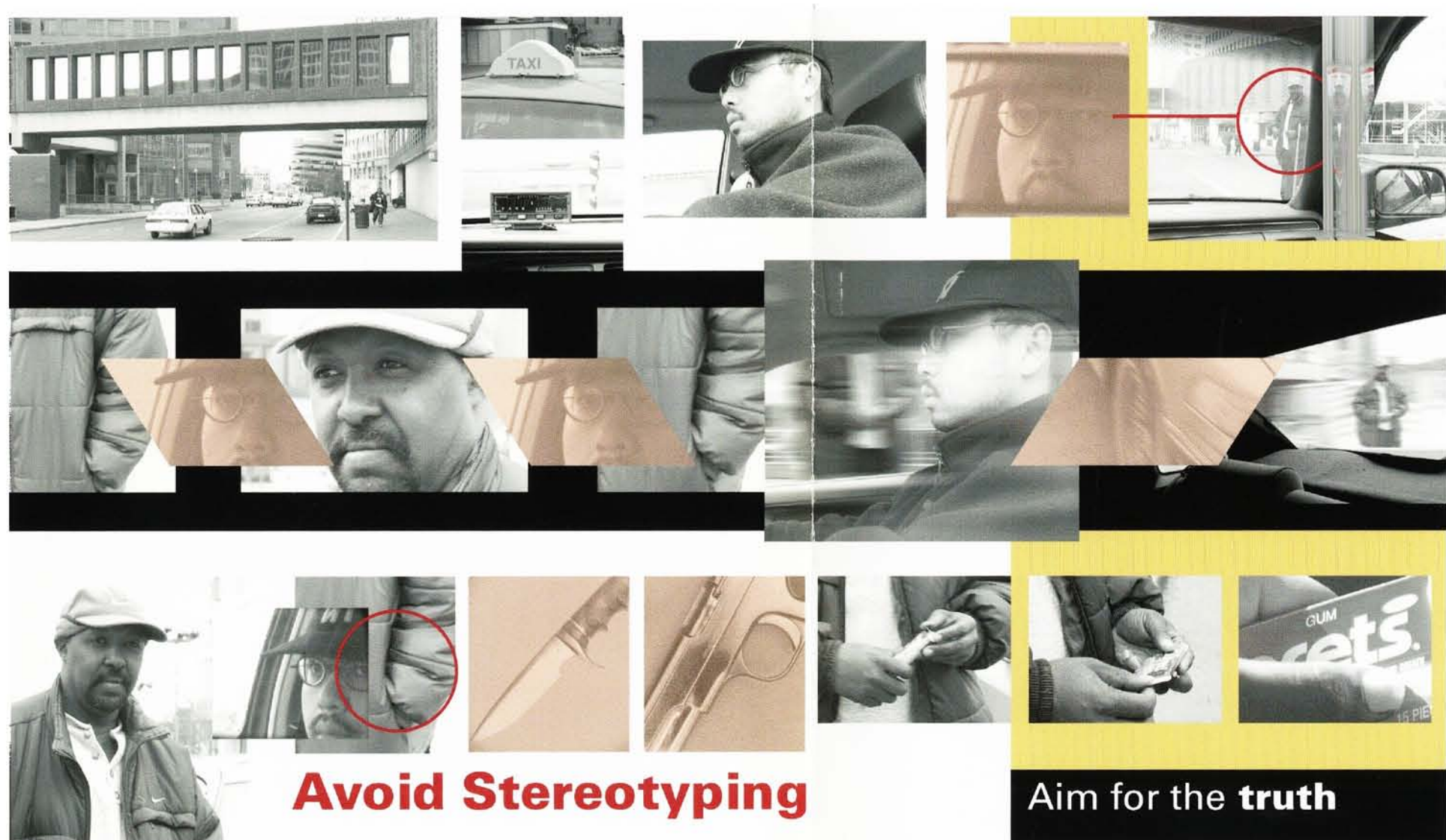
Overall Solution

The next three pages show the final solution for the poster series. Even though there are different executions in visualizing each poster, the processes that were mentioned in the previous sections were done similarly.

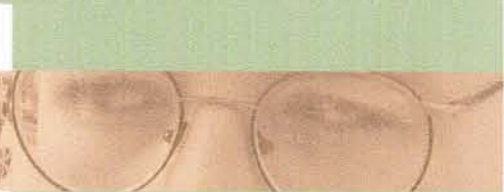
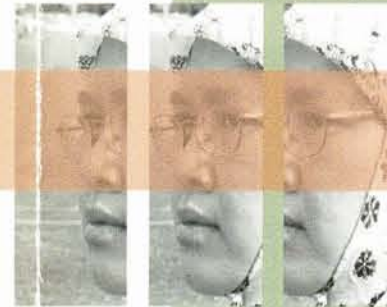
Since the final application relies more on the use of imagery to communicate the information, the use of texts were limited to the headlines. The placement of the "Avoid Stereotyping" headline for each poster were placed differently. It is done by aligning the headline with the actions or events of stereotyping that occur in the sequence. This was done to reinforce the meaning of the images and the message of stereotyping. The "Aim for the Truth" headline is similarly placed at the bottom right for each of the posters. This was also done to reinforce the ending of the story where the "truth" of the stereotyped person is revealed.



The Placement of the headlines in Poster B.



Poster B
The Muslim Woman



Avoid Stereotyping



Aim for the **truth**

Poster C
The Typical Male

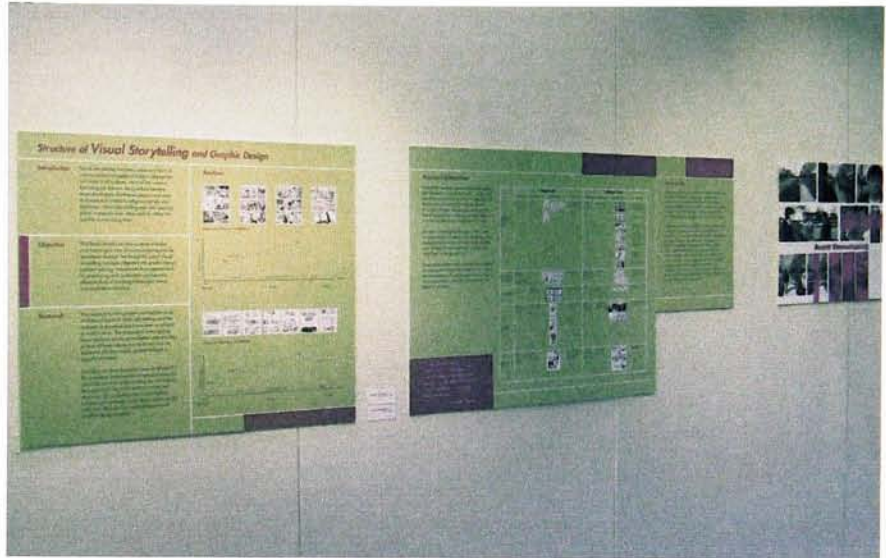


Avoid Stereotyping

Aim for the truth

Thesis Exhibition

The poster series was displayed in the RIT Bevier Gallery from April 5 through April 18, 2002. In addition to the poster series, explanation panels were also developed to share the aims of the project and the findings from the research and analysis stages. The research findings panels were an important part of the exhibition since they explained the process and approach taken by the designer in creating this poster series.



Future Plans

Potential Sponsors

In disseminating the poster series to the general public, a collaboration with organizations that deal with social and human rights issues could help the success of the campaign. Some of the potential sponsors could be:

Amnesty International

Amnesty International is a worldwide campaigning movement that works to promote all the human rights enshrined in the Universal Declaration of Human Rights and other international standards. They have formed campaigns on issues such as the protection of women's rights, human rights education and on children's rights.

The Peace Center

An organization that creates programs to help reduce violence and conflict in schools, homes and communities through a multicultural, community-based approach.

The Positive Futures Network

The organization publishes a journal called *Yes!* that focuses on social issues in the United States and around the world.

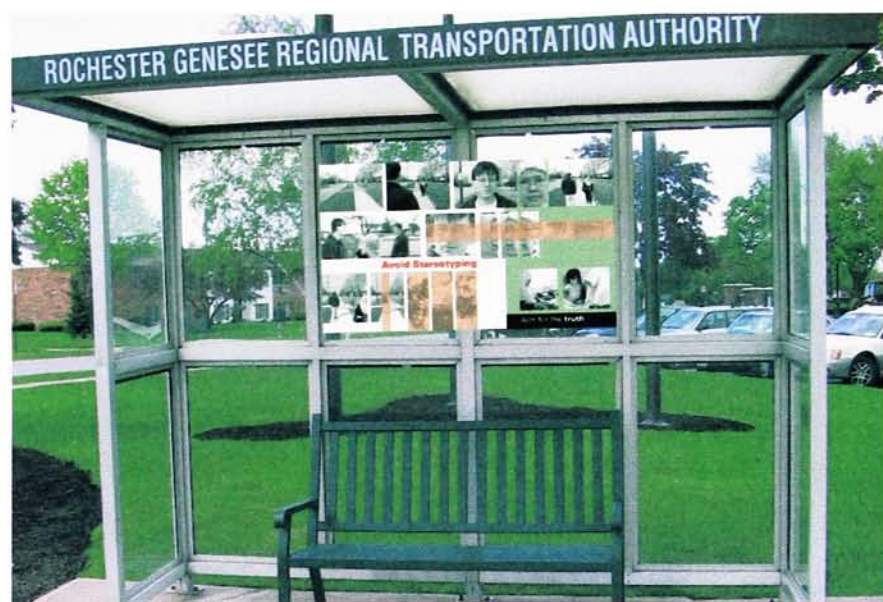
Public Dissemination

The poster series was intended to be disseminated to the general public through display in strategic public facility locations. The criteria for the potential locations were places where people from many different backgrounds may interact in an everyday situation such as near a shopping mall, on a campus or school ground and within a business district.

One potential site that was considered is a bus shelter. People with different backgrounds would use this public facility. The bus shelter context provides viewers with more time to view and digest information compared to some other viewing contexts where people may come and go more quickly.



Public dissemination of the poster series at a campus bus shelter targeted toward students, faculty and other campus community members.



Public dissemination of the poster series at a residential area bus shelter targeted toward the community members.

To discover directions for future refinements and the effectiveness of the information content of the poster series, an evaluation process was conducted by disseminating the posters to the general public. The evaluation was held at the Student Alumni Union on the RIT campus where students, faculty members and staff stopped to fill out the evaluation forms.

The evaluation form was basically divided into four parts:

- Evaluation of the integration of visual storytelling concepts in the design application
- Evaluation of the selected story
- Evaluation of the effectiveness of visual aspects of the design application
- Written comments on how these design solutions could be improved (see Appendix D for evaluation form)

The evaluation summary below is the result of responses from thirteen completed forms.

The ratings for the evaluation form range from 1 to 5

1 = poor

2 = below average

3 = average

4 = good

5 = best

Evaluation Results for Poster A: The Taxi Driver

- Evaluation of the integration of visual storytelling concepts in the design application (1=poor, 5=very effective)
 - Identifying the connection of visual storytelling concepts in the design application (4.14)
 - Assessing clarity of the story in addressing the issue of stereotyping (5.0)
- Evaluation of the selected storylines
 - The flow of the story 1=confusing, 5=clear (4.41)
 - The originality of the story 1=cliche, 5=original (3.23)
 - The complexity of the story 1=too complex, 5=too simple (3.28)
- Evaluation of the effectiveness of visual aspects of the design application (1=poor, 5=very effective)
 - The use of imagery (3.85)
 - The placement of images (4.0)
 - The use of color (3.85)
 - The use of text (3.93)

Results of the Evaluation

Evaluation Results for Poster B: The Muslim Woman

- Evaluation of the integration of visual storytelling concepts in the design application (1=poor, 5=very effective)
 - Identifying the connection of visual storytelling concepts in the design application (4.34)
 - Assessing clarity of the story in addressing the issue of stereotyping (5.0)
- Evaluation of the selected storylines
 - The flow of the story 1=confusing, 5=clear (3.36)
 - The originality of the story 1=cliche, 5=original (3.85)
 - The complexity of the story 1=too complex, 5=too simple (4.14)
- Evaluation of the effectiveness of visual aspects of the design application (1=poor, 5=very effective)
 - The use of imagery (4.25)
 - The placement of images (4.0)
 - The use of color (3.85)
 - The use of text (4.24)

Evaluation Results for Poster C: The Typical Male

During the evaluation process, Poster C was still in the development stage. The results of the evaluations of Posters A and B were used as a guideline in the design process. Evaluation results such as the use of imagery, the complexity of the story and the use of color have affected some of the final design decisions for this third poster.

Summary of the Evaluation

According to the evaluation results, this thesis study has accomplished the goal of implementing the use of visual storytelling principles within the graphic design problem solving process. It is hoped that the implementation of visual storytelling have raised the effectiveness of the message that is being delivered in each poster and has heightened the audience's overall viewing experience.

The evaluation process also revealed also certain aspects of the posters that could be improved upon. Some of the possible improvements were:

- The quality of the photography. Some responses suggested using a professional photographer.
- The use of color. Some responses suggested using more variety of color. Such as combining color photography with the existing black and white photography.
- The plot of the story. Some responses felt that the underlying narrative was too simplistic and could be further developed.

As stated in the thesis problem definition, this thesis study was intended to research the elements and concepts from visual storytelling that could be applied toward graphic design problem solving. The stages in this thesis study revealed how this alternate approach could influence the effectiveness of the message that is being delivered.

One of the challenges that surfaced in this thesis was transferring the findings from the Research and Analysis stage to the Implementation stage. The challenge was finding an effective method of organizing the research results in order to identify useful elements that could be applied. The Story Structure Diagram and the Frames Investigation Matrix were valuable tools in the transfer of ideas from the research findings to the final application.

The Story Structure Diagram helped the designer in developing the structure of the narrative for each poster in the series. The diagram provides the designer with an understanding of how structure elements such as the setting, climax and ending, can be organized to affect the flow of the story. The use of the Frames Investigation Matrix made it easier to organize all possible combinations of visual elements in order to generate the visual solutions.

The designer also realizes that there are still a lot of improvements that could be made to this thesis project. In the research and analysis area, the designer feels that there are still many aspects of visual storytelling that can be explored. One aspect that can be explored is the many different approaches of storytelling structures from other cultures such as traditional storytelling from Asia or Africa. Due to the limited time frame, the designer was only able to investigate types of modern storytelling and storytelling from western cultures.

By exploring storytelling from different cultures, we will be able to identify how their stories are structured, how the characters are built and other aspects that affect the flow of the narrative. The results can be later compared to western storytelling characteristics in order to identify similar or different useful elements that can reveal new possibilities for future design solutions.

Based on the designer's experience and the evaluation results, the final application could also be improved and be further developed. There are components that can be improved such as the photograph quality and the complexity or simplicity of the narrative. The designer feels a higher quality of images can be produced by working with an experienced photographer and better equipment. The improvement of the photographs, such as better viewing angles and better lighting, can add more drama to the narrative and also heighten the audience's viewing experience. The quality of the photographs is important since the poster series relies mostly on the use of images not words or texts.

The designer also feels that the final application can be expanded by disseminating the visual communication solutions through other types of mediums, such as electronic or interactive multimedia, in order to reach a wider range of audience. By using electronic multimedia, the designer would be able to experiment with sound, animation and interactivity that could support the concept of visual storytelling and strengthen the viewing experience of the final application. One example would be creating an interactive application that lets the viewer determine the flow of the story and at the same time provides information about the issue of stereotyping.

Personally, this study increased the designer's abilities in the areas of research, analysis, synthesis and implementation. The designer gained the ability to find important and relevant information resources and organize them in an appropriate manner. Also, by learning to develop diagrams and matrices, the designer was able to organize and identify useful research findings in order to generate alternative design solutions.

The process of being able to study other subjects and connect them to graphic design problem solving was also one of the most valuable involvements. The study of other subjects provided the designer with new knowledge and the opportunity to seek and understand connections and relevance across disciplines. The outside content that was selected also revealed to the designer how a well designed and thoughtful visual communication solution can be a powerful tool for educating people and promoting social change.

Climax

The point of greatest intensity or force in an ascending series or progression; a culmination.

(*The American Heritage Dictionary of the English Language*, Fourth Edition)

Closure

The phenomena of observing the parts but perceiving the whole.

(McCloud, Scott. *Understanding Comics: The Invisible Art*. 1985)

Comics

Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce aesthetic response in the viewer.

(McCloud, Scott. *Understanding Comics: The Invisible Art*. 1985)

Cropping

Printing or using only part of the image that is in the original negative or trannie, usually for a more pleasing composition.

(Hayter, Ashby Peter. *Photo Glossary*.

<http://www.peterashbyhayter.co.uk/glossaryC.html>)

Dissemination

Making information or knowledge generally known.

(*Merriam Webster's Collegiate Dictionary*, Tenth Edition)

Frames

Sequenced segments that deals with the encapsulation of events in the flow of a narrative.

(McCloud, Scott. *Understanding Comics: The Invisible Art*, 1985)

Narrative

Something that is narrated (to recite the details as a story)

(*Merriam Webster's Collegiate Dictionary*, Tenth Edition)

Racism

The belief that race accounts for differences in human character or ability and that a particular race is superior to others.

(*The American Heritage Dictionary of the English Language*, Fourth Edition)

Setting

To prescribe the unfolding of (a drama or narrative, for instance) in a specific place.

(*The American Heritage Dictionary of the English Language*, Fourth Edition)

Sequence

Chronological order of events.

(*Merriam Webster's Collegiate Dictionary*, Tenth Edition)

Stereotyping

A set of assumptions and beliefs about the physical, behavioral and psychological characteristics assigned to a particular group or class of people.

(Cyrus, Virginia (ed). *Experiencing Race, Class and Gender in the United States* Mountain View, California. Mayfield Publishing, 1993)

Storyboard

An illustrated view, like a comic book, of how the producer or director envisions the final edited version of a production to look.

(Simon, Mark. *Storyboards: Motion in Art*, 2000)

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Eisner, Will. *Comics and Sequential Art*.
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Haven, Kendall F. *Super Simple Storytelling*.
Englewood, CO: Teacher Ideas Press, 2000

Harrison, Randall. *The Cartoon, Communication to the Quick*.
Beverly Hills, CA: Sage Publications, 1981

May, Charles E (ed). *Short Story Theories*.
Athens, OH: University Press, 1976

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Pelowski, Ann. *The World of Storytelling*.
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Reid, Ian. *The Short Story*.
New York, NY: Barnes and Noble, 1977

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Seibundo Shinkosha, 1979

Simon, Mark. *Storyboards: Motion in Art*.
Boston, MA: Focal Press, 2000

Michals, Duane. *Duane Michals: Photographs, Sequences, Texts, 1958-1984*
Oxford, England: Museum of Modern Art, 1984

Whittick, Arnold. *Symbols, Signs and Their Meaning*.
Newton, MA: C. T. Branford Co, 1960

Website

Photo Insider. *Duane Michals*. 25 April 2002.
<http://www.photoinsider.com/pages/michals/michals.html>

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Articles

Andre, Judith. "Stereotypes: Conceptual and Normative Considerations"
in Racism and Sexism: An Integrated Study. ed. Rothenberg, Paula S.
(New York, NY: St. Martin's Press, 1988). p. 257-262

Buckley, William F. *What About Negative Stereotypes?*
National Reviews v. 53 no5 (Mar. 19 2001)

Cortes, Carlos E. *Helping Students Understand Stereotyping*.
The Education Digest v. 66 no8 (Apr. 2001)

Books

Cyrus, Virginia (ed). *Experiencing Race, Class and Gender in the United States*
Mountain View, California. Mayfield Publishing, 1993

Appendices

Appendix A

Vladimir Propp's Narrative Functions

Appendix B

Story Structure Diagrams

Appendix C

Frames Investigation Matrix

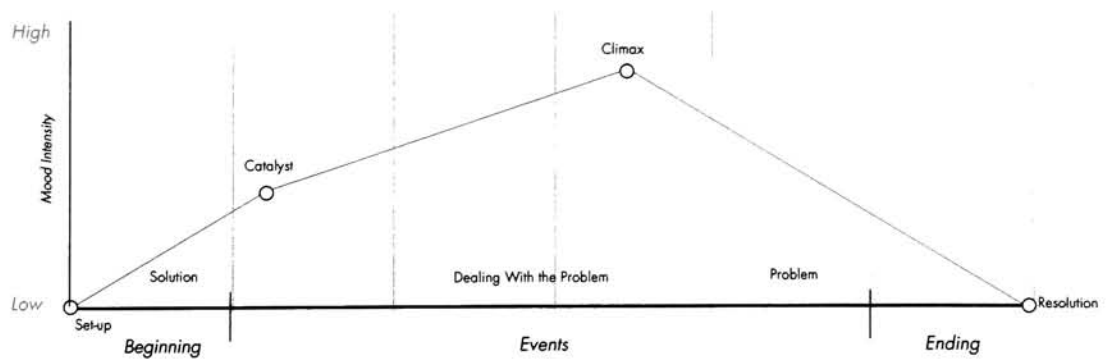
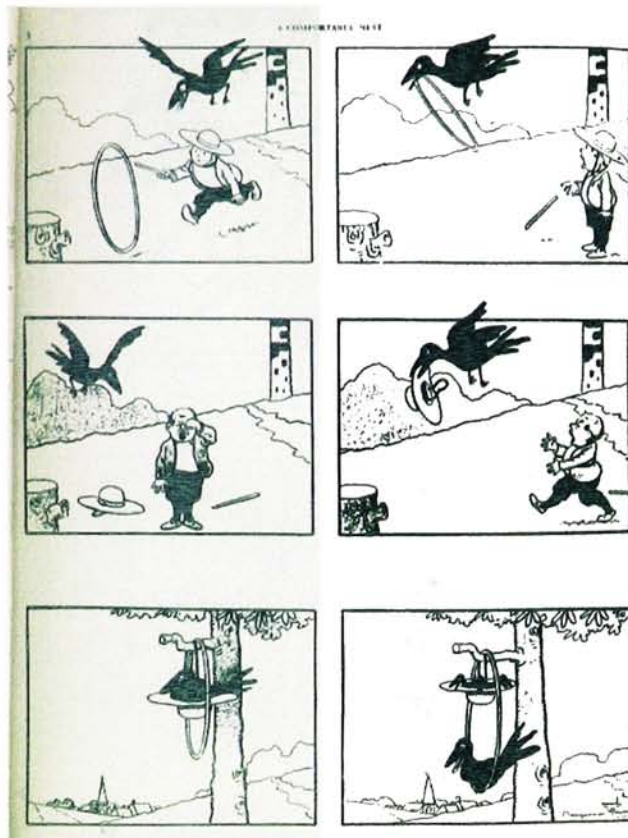
Appendix D

Evaluation Forms

Vladimir Propp's thirty-one generic narrative functions in the Russian folk tale:

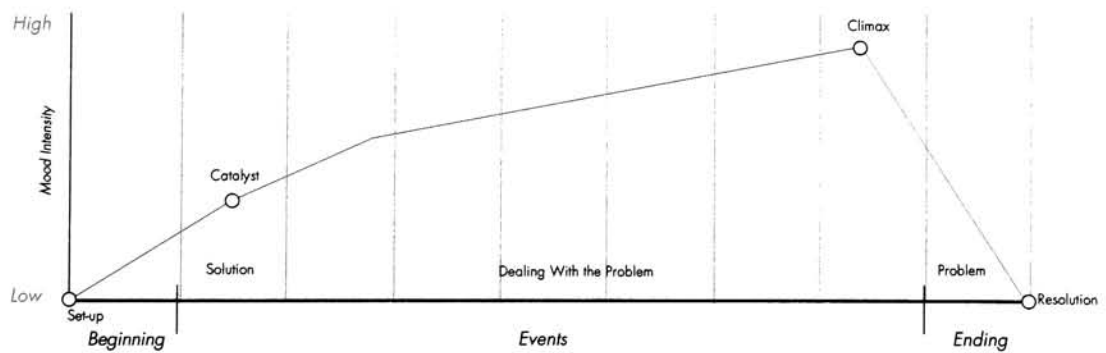
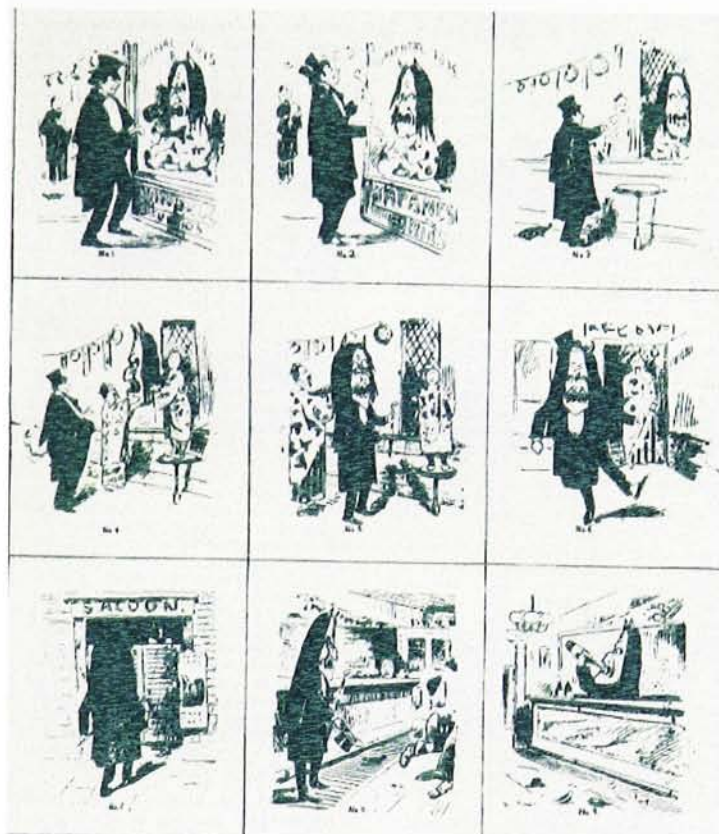
1. A member of a family leaves home (the hero is introduced);
2. An interdiction is addressed to the hero ('don't go there', 'go to this place');
3. The interdiction is violated (villain enters the tale);
4. The villain makes an attempt at reconnaissance (either villain tries to find the children/jewels etc; or intended victim questions the villain);
5. The villain gains information about the victim;
6. The villain attempts to deceive the victim to take possession of victim or victim's belongings (trickery; villain disguised, tries to win confidence of victim);
7. Victim taken in by deception, unwittingly helping the enemy;
8. Villain causes harm/injury to family member Alternatively, a member of family lacks something or desires something (magical potion etc);
9. Misfortune or lack is made known, (hero is dispatched, hears call for help etc/alternative is that victimized hero is sent away, freed from imprisonment);
10. Seeker agrees to, or decides upon counter-action;
11. Hero leaves home;
12. Hero is tested, interrogated, attacked etc, preparing the way for his/her receiving magical agent or helper (donor);
13. Hero reacts to actions of future donor (withstands/fails the test, frees captive, reconciles disputants, performs service, uses adversary's powers against them);
14. Hero acquires use of a magical agent (directly transferred, located, purchased, prepared, spontaneously appears, eaten/drunken, help offered by other characters);
15. Hero is transferred, delivered or led to whereabouts of an object of the search;
16. Hero and villain join in direct combat;
17. Hero is branded (wounded/marked, receives ring or scarf);
18. Villain is defeated (killed in combat, defeated in contest, killed while asleep, banished);
19. Initial misfortune or lack is resolved (object of search distributed, spell broken, slain person revived, captive freed);
20. Hero returns;
21. Hero is pursued (pursuer tries to kill, eat, undermine the hero);
22. Hero is rescued from pursuit (obstacles delay pursuer, hero hides or is hidden, hero transforms unrecognizably, hero saved from attempt on his/her life);
23. Hero unrecognized, arrives home or in another country;
24. False hero presents unfounded claims;
25. Difficult task proposed to the hero (trial by ordeal, riddles, test of strength/endurance, other tasks);
26. Task is resolved;
27. Hero is recognized (by mark, brand, or thing given to him/her);
28. False hero or villain is exposed;
29. Hero is given a new appearance (is made whole, handsome, new garments etc);
30. Villain is punished;
31. Hero marries and ascends the throne (is rewarded/promoted).

Appendix B



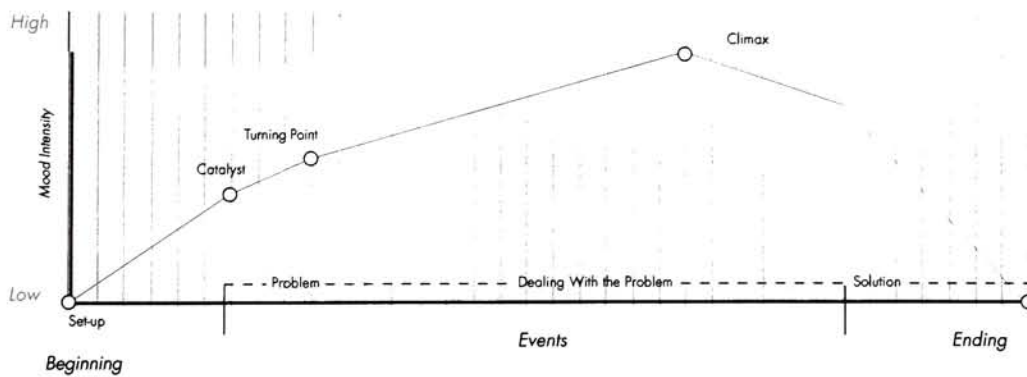
Title: *The Bird's Nest*
 Author: Unknown

Appendix B





















Title: Unknown
Author: Unknown

Appendix B



Title: The Island
Author: Will Esiner

Frames Investigation Matrix

	Single Frame				Multiple Frames			
	Verbal Elements	Visual Elements	Overall Composition	Purpose	Verbal Elements	Visual Elements	Overall Composition	Purpose
Perceptual Closure The phenomena of observing the parts but perceiving the whole.	Sound effects Dialogue content Lettering styles	Frame borders and shapes		As a tool for the storyteller to border the content of the panel to	Sound effects Dialogue content Lettering styles	Frame borders and shapes Frames composition	      	The Gutter <ul style="list-style-type: none"> Taking two separate images and transforms them into a single idea. Performs as closure and allows the viewer to connect images/moments in panels and mentally construct a continuous, unified reality. Moment to moment, requires little closure. Action to action, transition featuring a single subject in distinct action to action progression. Subject to subject, transition of a panel while staying within a scene or an idea. Requiring the degree of reader involvement, to make the transition meaningful. Scene to scene, transports the viewer across significant distances of time and space. Aspect to aspect, by passes time for the most part and sets a wandering eye on different aspects of place, idea and mood. Non sequitur, offers no logical relationship between panels.
Time Passage A general indicator that time or space is being divided.	Texts/words as a representation of a span of time. Time elapse based on the endurance of the dialogue exchange			Controls time and space by the content of the panel.	Texts/words as a representation of a span of time applied in each frame and support the sequence of the story.	Frame borders and shapes Frames composition		Represents a span of time and dimension through the use of the number of panels, closure between panels and shape of panels.
Applied Motion	Sound effects Lettering styles	Containing the effect of movement through the use of "motion lines"		Gaining a sense of the object inside the frame.	Sound effects	Motion lines Frames composition		Express the sense of movement through the use of panel to panel closure.
Emotional Expression	Sound effects Dialogue content Lettering styles	Panel shapes sometimes affect the specific meanings of the panels. Style of the image depicted	  	Implies an emotionally explosive action. Reinforces illusion of height and falling motion. Illusion of threat and power.	Sound effects Dialogue content Lettering styles	Combining different shapes of frames with different meanings to support the sequence of the story.		The multiple frames can generate the viewer's own reaction to the action and create emotional involvement.
Orientation of Parts	Sound effects Dialogue content Lettering styles	Frame borders and shapes Frames composition		Container of other frames. Performs as a "splash" page, a launching pad for the narrative and establishes a frame of reference.	Sound effects Dialogue content Lettering styles	Frame borders and shapes Frames composition		Control of the reader's attention and dictate the sequence.

Appendix D Evaluation Form

Personal Information

Occupation

☐ Design Student

☐ Other Student

☐ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

Poor 1 2 3 4 5 Very Effective

2 Has the story that is presented clearly explained the problem of stereotyping?

☐ Yes

☐ No

3 How would you rate the story?

Confusing 1 2 3 4 5 Clear

Cliche 1 2 3 4 5 Original

Too Complex 1 2 3 4 5 Too Simple

4 How would you rate the use of imagery?

Poor 1 2 3 4 5 Very Effective

5 How would you rate the composition of the images?

Poor 1 2 3 4 5 Very Effective

6 How would you rate the use of colors?

Poor 1 2 3 4 5 Very Effective

7 How would you rate the use of text?

Poor 1 2 3 4 5 Very Effective

8 How could this poster can be improved or any additional comments?

Personal Information

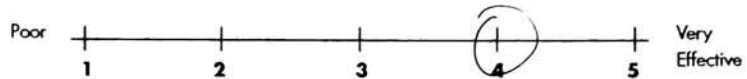
Occupation

☐ Design Student

☒ Other Student

☐ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

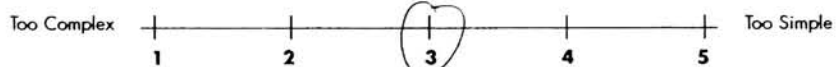
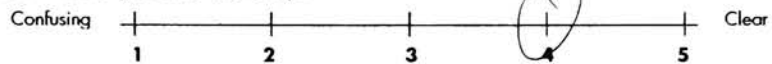


2 Has the story that is presented clearly explained the problem of stereotyping?

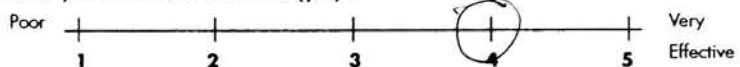
☒ Yes

☐ No

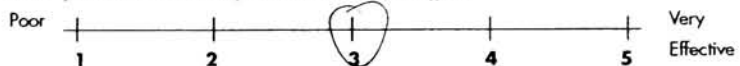
3 How would you rate the story?



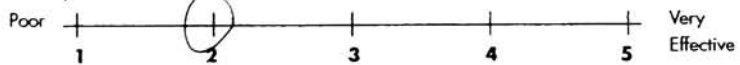
4 How would you rate the use of imagery?



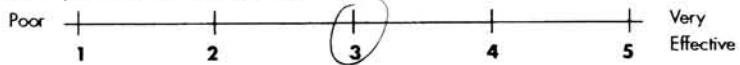
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

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Personal Information

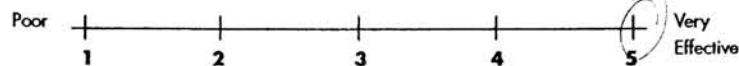
Occupation

☐ Design Student

☐ Other Student

☒ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

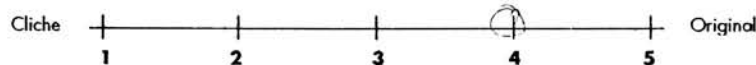
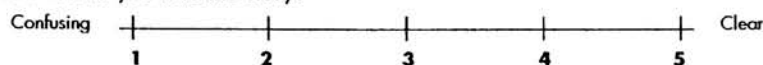


2 Has the story that is presented clearly explained the problem of stereotyping?

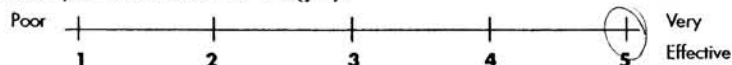
☒ Yes

☐ No

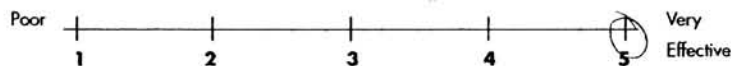
3 How would you rate the story?



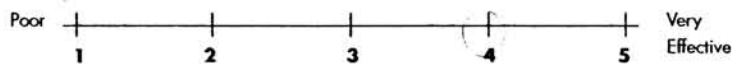
4 How would you rate the use of imagery?



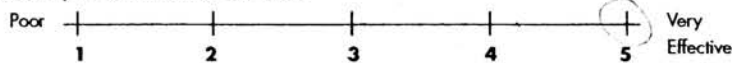
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

Much easier to "read"
than the first one.
Good "red circle"
direction of story
- well-maintained

Personal Information

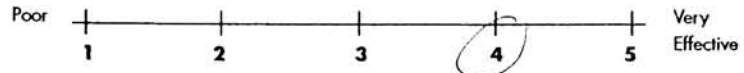
Occupation

☐ Design Student

☐ Other Student

☒ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

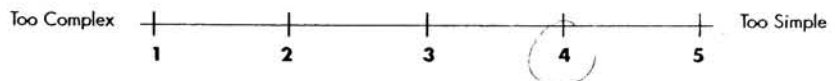
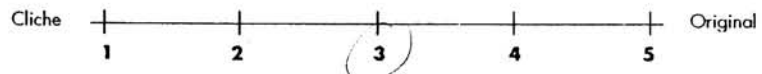
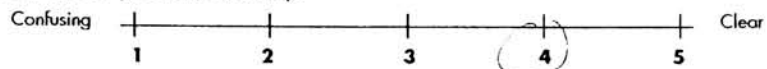


2 Has the story that is presented clearly explained the problem of stereotyping?

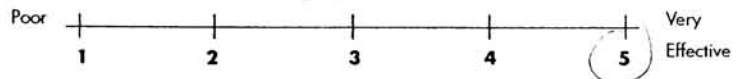
☒ Yes

☐ No

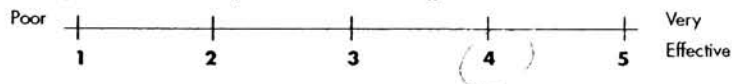
3 How would you rate the story?



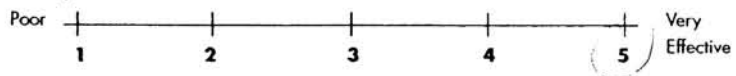
4 How would you rate the use of imagery?



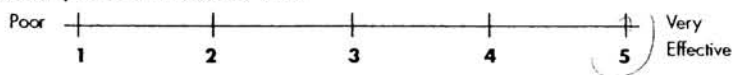
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

great effects,

Personal Information

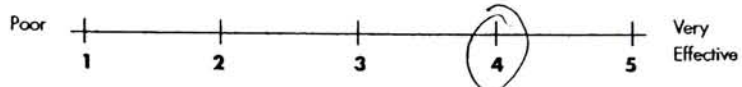
Occupation

☒ Design Student

☐ Other Student

☐ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

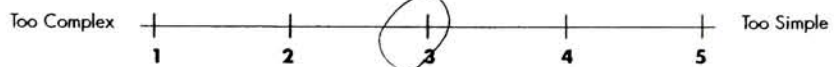
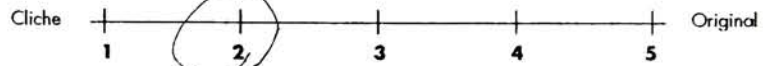
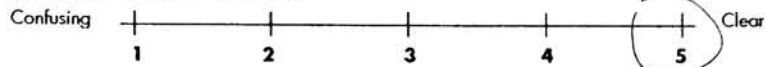


2 Has the story that is presented clearly explained the problem of stereotyping?

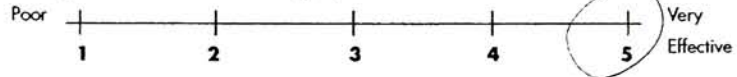
☒ Yes

☐ No

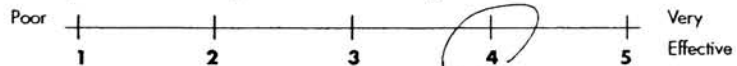
3 How would you rate the story?



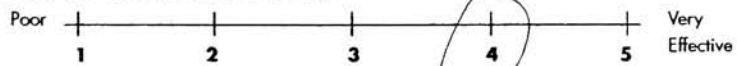
4 How would you rate the use of imagery?



5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

Maybe visual imagery of a person using
the gun/knife ~~but this poster~~
↳ but this might not be necessary
since the message is clear.

Personal Information

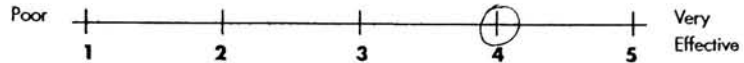
Occupation

☐ Design Student

☐ Other Student

☒ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

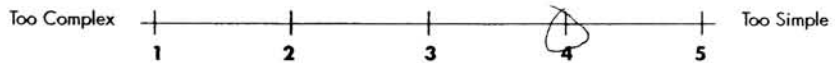
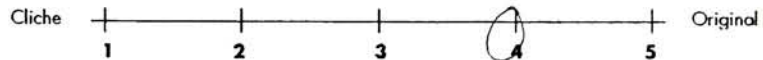
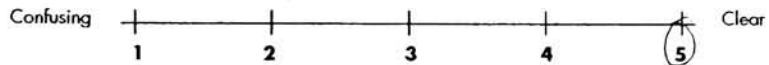


2 Has the story that is presented clearly explained the problem of stereotyping?

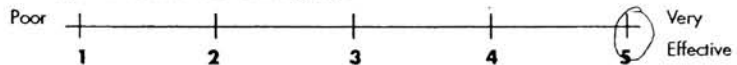
☒ Yes

☐ No

3 How would you rate the story?



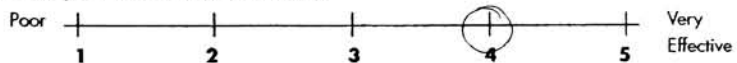
4 How would you rate the use of imagery?



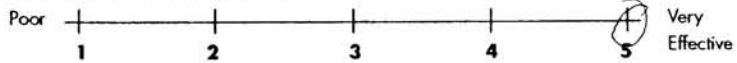
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

I DON'T REALLY LIKE THE
DIAGONAL MIDDLE ELEMENTS
I THINK THIS IS A GOOD
EXAMPLE THAT WORKS
IN STORY + COLOR THOUGH
I LIKE THIS ONE BETTER
THAN THE LAST,

Personal Information

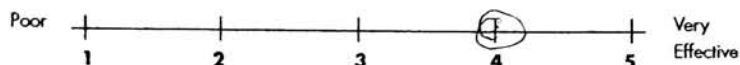
Occupation

☐ Design Student

☒ Other Student

☐ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

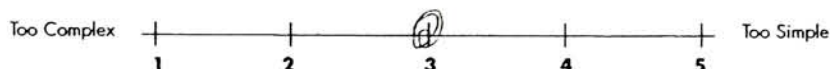
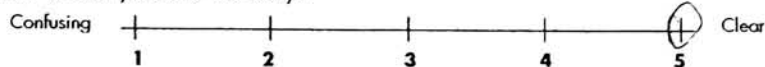


2 Has the story that is presented clearly explained the problem of stereotyping?

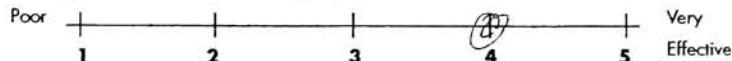
☒ Yes

☐ No

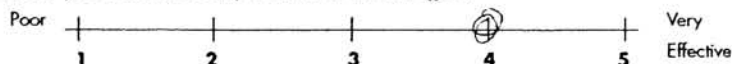
3 How would you rate the story?



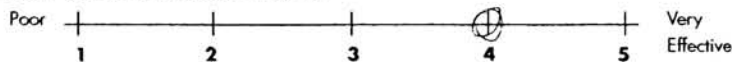
4 How would you rate the use of imagery?



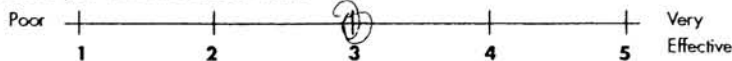
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

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Personal Information

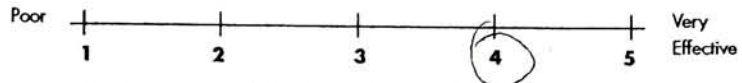
Occupation

☒ Design Student

☐ Other Student

☐ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

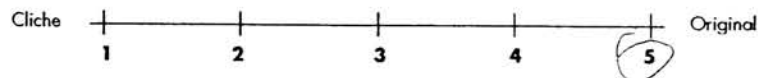
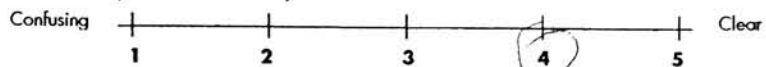


2 Has the story that is presented clearly explained the problem of stereotyping?

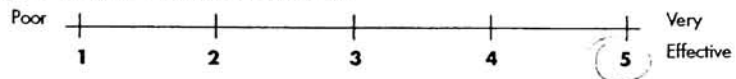
☒ Yes

☐ No

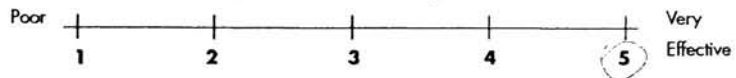
3 How would you rate the story?



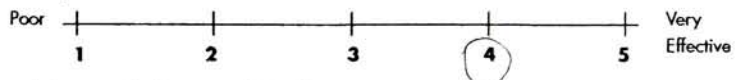
4 How would you rate the use of imagery?



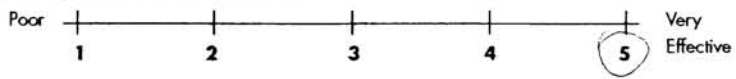
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

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Personal Information

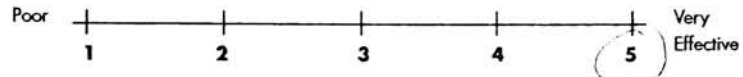
Occupation

☐ Design Student

☐ Other Student

☒ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

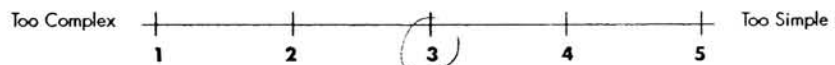
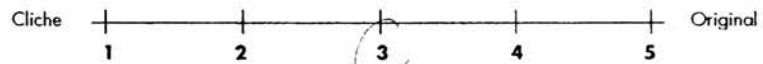
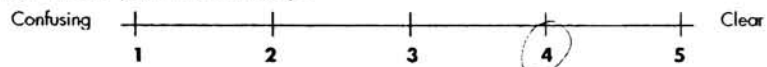


2 Has the story that is presented clearly explained the problem of stereotyping?

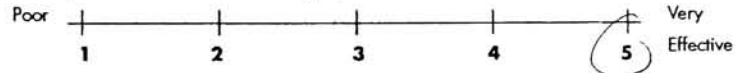
☒ Yes

☐ No

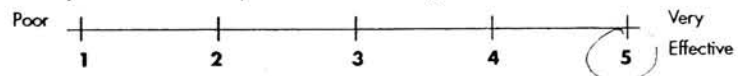
3 How would you rate the story?



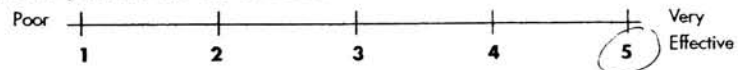
4 How would you rate the use of imagery?



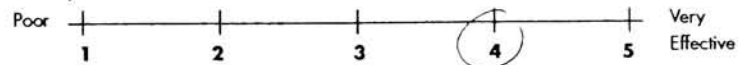
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

the images Represents well
of the message / content.

GREAT STUFF!

Personal Information

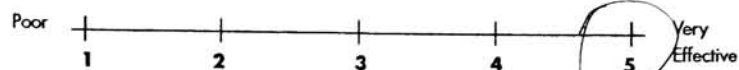
Occupation

☐ Design Student

☐ Other Student

☐ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

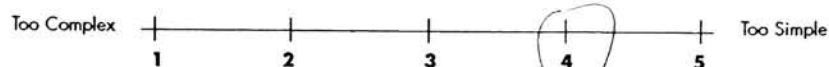
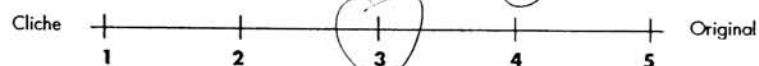
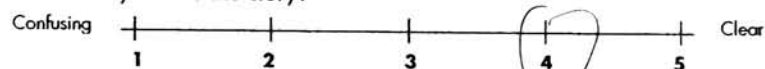


2 Has the story that is presented clearly explained the problem of stereotyping?

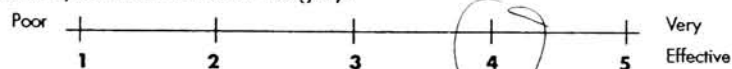
☐ Yes

☐ No

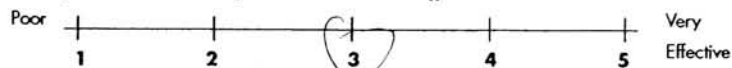
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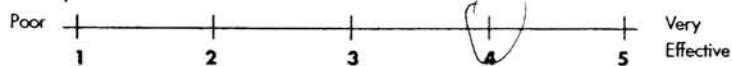
4 How would you rate the use of imagery?



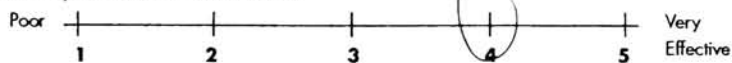
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

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Personal Information

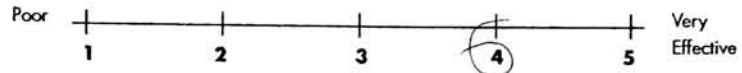
Occupation

☒ Design Student

☐ Other Student

☐ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

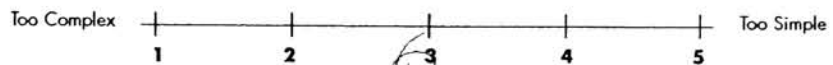
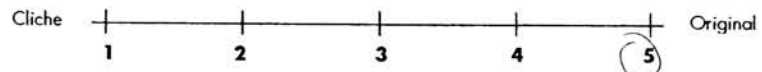
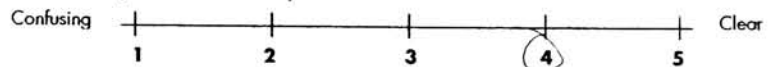


2 Has the story that is presented clearly explained the problem of stereotyping?

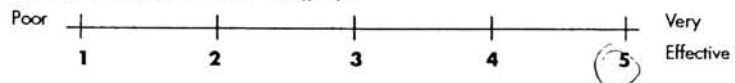
☒ Yes

☐ No

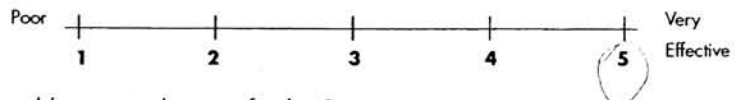
3 How would you rate the story?



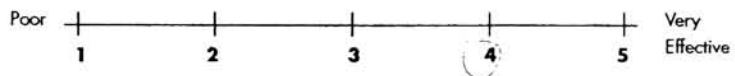
4 How would you rate the use of imagery?



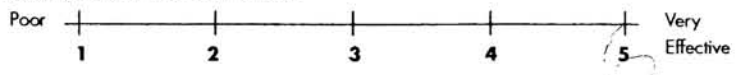
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

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Personal Information

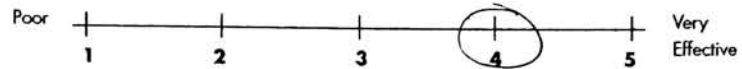
Occupation

☐ Design Student

☐ Other Student

☐ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

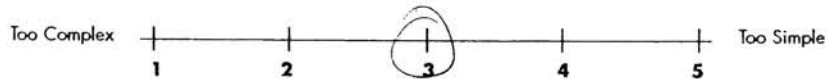
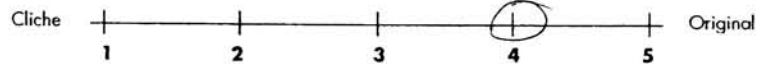
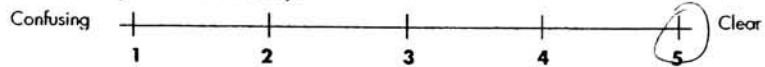


2 Has the story that is presented clearly explained the problem of stereotyping?

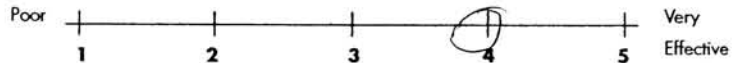
☒ Yes

☐ No

3 How would you rate the story?



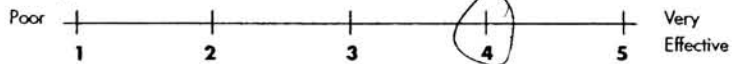
4 How would you rate the use of imagery?



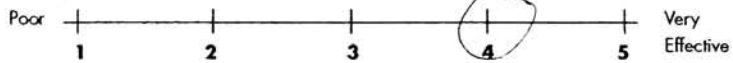
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

not sure what the photo of man looking back
is supposed to mean

Personal Information

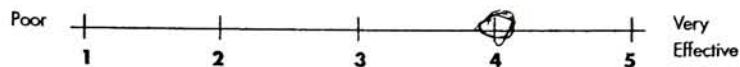
Occupation

☐ Design Student

☒ Other Student

☐ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

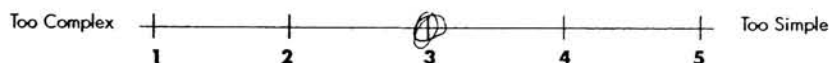
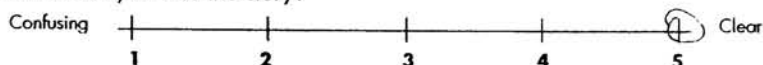


2 Has the story that is presented clearly explained the problem of stereotyping?

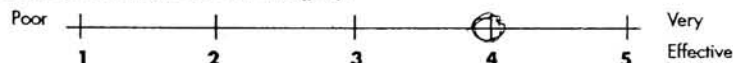
☒ Yes

☐ No

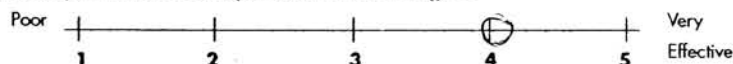
3 How would you rate the story?



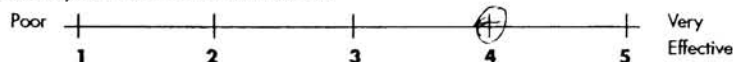
4 How would you rate the use of imagery?



5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

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Personal Information

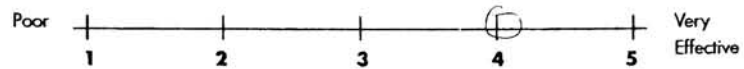
Occupation

☐ Design Student

☐ Other Student

☒ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

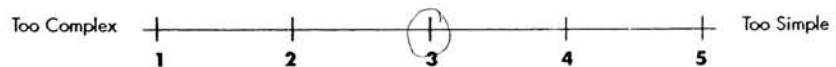
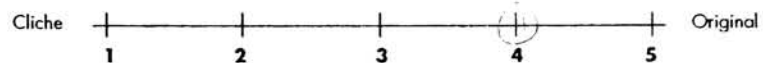
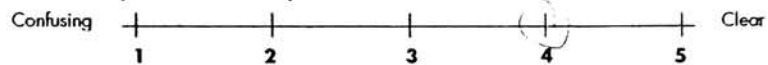


2 Has the story that is presented clearly explained the problem of stereotyping?

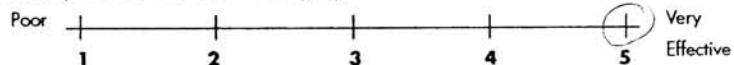
☒ Yes

☐ No

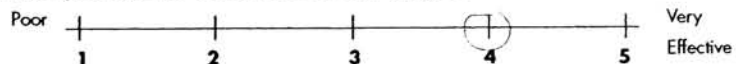
3 How would you rate the story?



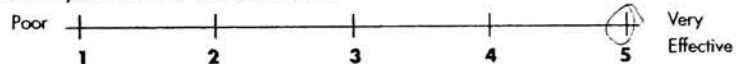
4 How would you rate the use of imagery?



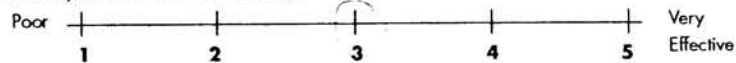
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

Direction of eye movements
 * (red bar) a little confusing.
 * What was she thinking?
 Was he thinking about
 walking past her or
 thinking after walking past her.

Personal Information

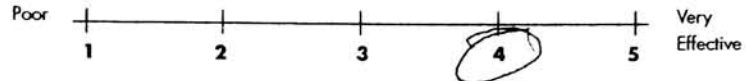
Occupation

☐ Design Student

☐ Other Student

☐ Other

- 1 How would you rate the connection or representation of visual storytelling concepts in the application?

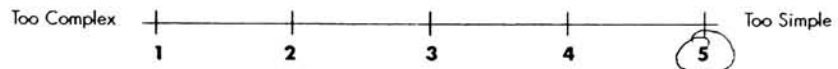
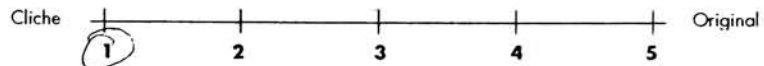
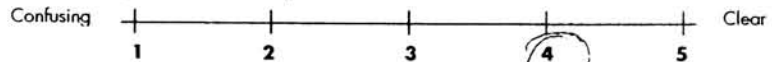


- 2 Has the story that is presented clearly explained the problem of stereotyping?

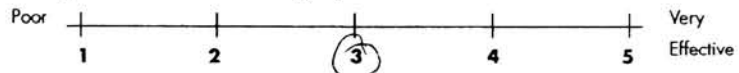
☒ Yes

☐ No

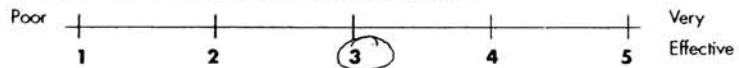
- 3 How would you rate the story?



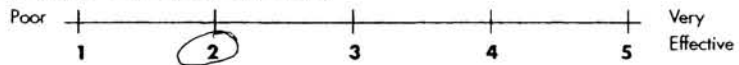
- 4 How would you rate the use of imagery?



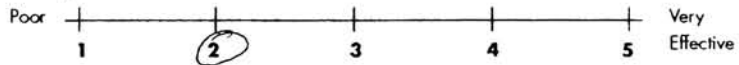
- 5 How would you rate the composition of the images?



- 6 How would you rate the use of colors?



- 7 How would you rate the use of text?



- 8 How could this poster can be improved or any additional comments?

I WOULD LEAVE IT AT THIS LEVEL
BECAUSE IT NEEDS TO BE CLEAR
I DON'T SEE HOW IT CAN
BE MORE "CREATIVE", I LIKE
THE BWTIC PHOTO BECAUSE IT
ILLUSTRATE WHAT HE MIGHT HAVE
IN MIND. WHEN HE ENCOUNTER
A ARABIC CIVILIAN.

— to use BET use A Different
Type face.

A Bold type face makes
work look more "official"

Personal Information

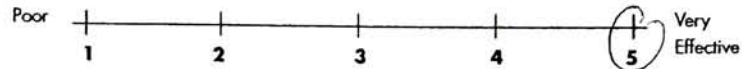
Occupation

☐ Design Student

☐ Other Student

☒ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

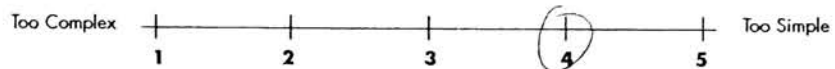
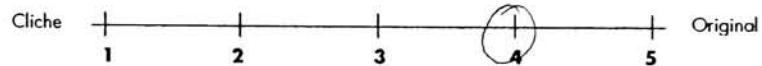
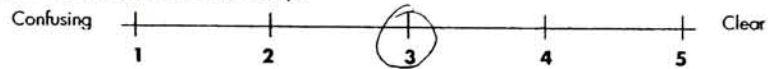


2 Has the story that is presented clearly explained the problem of stereotyping?

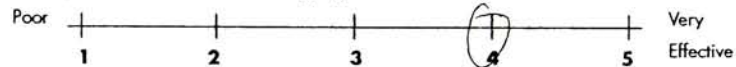
☒ Yes

☐ No

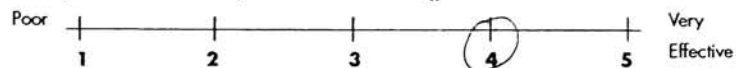
3 How would you rate the story?



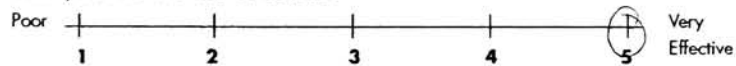
4 How would you rate the use of imagery?



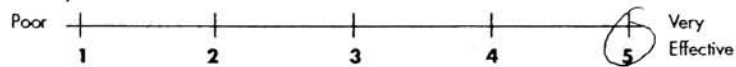
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

IMAGES ON THE TOP LINE
DON'T SEEM TO FLOW AS
WELL AS THE REST.
I THINK PEOPLE CAN DEAL WITH
A BIT MORE COMPLEXITY
ON THE ISSUE.

Personal Information

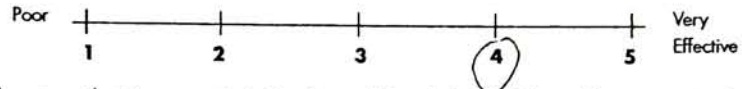
Occupation

☐ Design Student

☒ Other Student

☐ Other

1 How would you rate the connection or representation of visual storytelling concepts in the application?

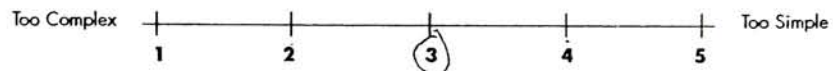
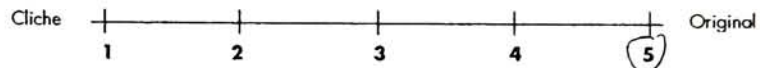
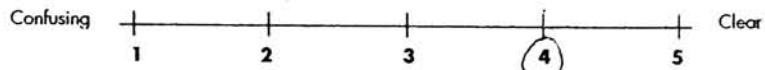


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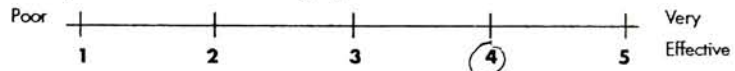
☒ Yes

☐ No

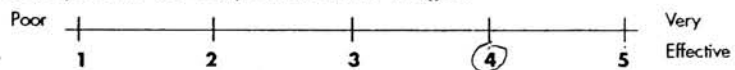
3 How would you rate the story?



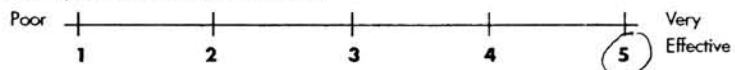
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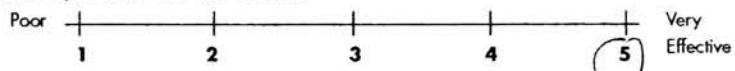
5 How would you rate the composition of the images?



6 How would you rate the use of colors?



7 How would you rate the use of text?



8 How could this poster can be improved or any additional comments?

A professional photographer maybe,
other wise the text and colors are great!